



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

paings and battles that it analyzes. We shall await with interest the succeeding volume on the crucial year of the great war.

P. DE JULLEVILLE, *HISTOIRE DE LA LANGUE ET DE LA LITTÉRATURE FRANÇAISE*. Vol. VII., Nineteenth Century, Romantic Period. Paris, 1899.

This monument of the catholic-spirited collaboration of French scholars grows in interest, if not in value, as it draws steadily toward its close. Since its inception four years ago the publication has proceeded without check, and already the parts of the final volume are beginning to appear. The present one covers, speaking roughly, the first half of the century from the literary beginnings of Chateaubriand to the death of Balzac. The editor in chief has chosen Lamartine for his own peculiar field, and represents in his treatment of him that wave of enthusiasm that after a considerable period of neglect followed the subsidence of the "naturalistic" tide, and will, in our opinion, subside in its turn, Lamartine's sentiment being altogether too false and histrionic to please any but a morbid generation. Romanticism in general is soberly handled by David Sauvageot, and the rather jejune literature of the first empire by Burgoin, special treatment being accorded to Joseph de Maistre, as is natural in a decade of ultramontane reaction, to Madame de Staël and to Chateaubriand, of whom Des Essarts writes with an enthusiasm that we find it impossible to share.

On the other hand, Gaston Deschamps' treatment of Victor Hugo is singularly discriminating, and carries the story of this fatuous national hero to his death in 1885, a generation too late for his good report. Deschamps rates Hugo's fiction higher than we should be disposed to do, but his chapter is to our mind the best in the volume. It is followed by a rather unsympathetic treatment of Romantic poetry by Chantavoine, and a carping one on the Romantic theater by Doumic, that "Me Too" of Brunetière, who fails to dignify with genius and learning the all too obvious faults of his master.

Eminently satisfactory to us is the treatment of the novel

by George Pellissier, whose only fault seems to be its enforced brevity. For a few more pages like those on Dumas, Mérimée, and Gautier we could well have spared Doumic's thirteen on the dramatic trifles of Musset. The evolution of history during this period affords scope for an interesting essay by Crozals, and in connection with the religious and philosophic writers we have a good appreciation of Lamennais and of Lacordaire by Cahen. Then Michel takes up the politicians till their muzzling after the *coup d'état* of 1852, a rather dreary waste of voluble folly, especially during the close of the period he is considering. A critique of criticism is confided to Emile Faguet, who certainly makes the best of a dry topic, and hands the pen to Joseph Texte, who writes with his usual mastery on his specialty, the literary relations of France with foreign countries, giving thus a sort of supplementary chapter to his "J. J. Rousseau and Literary Cosmopolitanism," of which we shall note later the just issued English translation. The obligatory chapters on French art and language follow, and seem to us rather more out of place than usual.

To our mind the best thing in the volume, after all, is the introduction to it, in which Faguet undertakes to show how the nineteenth century is intellectually the product of the French Revolution and of the Empire, which created a public taste wholly different from that before 1789. This reacted on literature, just as the audience does on the orator. Before 1789 literature was social. In becoming general it has become, not more comprehensive, but more personal, more individual as well as more serious and purposeful, and thus has rejuvenated history and philosophy.

Then, too, according to Faguet, the Revolution and the Empire mingled races and classes, and from this resulted the disappearance of standards of taste. Modern literature has ceased to have rules, or at least retains only those of general human nature. Liberalism and romanticism are in this sense synonymous. And from this it results that, while the earlier literature was dominated by reason, the modern is ruled by sentiment and feeling and imagination. Its

virtues will be candor, sincerity, boldness, *naïveté*. Its faults, eccentricity, impudence, impropriety, egoistic display, cynicism, and even while highly individualistic it will be often curiously cosmopolitan. This introduction is well worth reading, and we commend it to those whom the size of the whole work might repel from attempting its perusal.

B. W. W.